

The logo for Opus, featuring the word "opus" in a stylized, lowercase font. The 'o' is a circle with a dot inside, and the 'p' has a unique shape. The background of the entire page is a detailed painting of a surreal neighborhood where houses are built on floating concrete platforms. People are seen walking on these platforms, sitting on a bench, and hanging upside down from the edges. The scene is set against a warm, orange-hued sky and includes various trees and architectural details like windows and roofs.

now then

Cinta Vidal / Chris Saunders / Hyperstition Duo
A Magazine for Sheffield / Issue 138 / FREE

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CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – and then contact the editor on sam@weareopus.org.

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EDITORIAL

Greetings readers. We're back in black after our usual summer break. It was a well-earned rest but we're straight into it this month, with a stunning art feature from Spanish painter Cinta Vidal, interviews with portrait photographer Chris Saunders and maximalist noise generators HYPERSTITION DUO, and articles on everything from Marxism in the 21st century to how 'Common People' is the perfect Brexit anthem. All the usual rigorous reviews, curated listings and interesting previews are also present and correct.

If you're new to the mag, or to Sheffield itself, then welcome. Now Then is written by citizen journalists, which is a fancy way of us saying that anyone can contribute. You don't need any previous experience of writing, just a good idea of what you're interested in and how you want to get involved. Drop me a line if this appeals.

SAM

sam@weareopus.org

Front cover art: 'Santa Monica' (2019), 36x50cm, oil on wood

NOW THEN 138, SEPTEMBER 2019

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‘La Gomera’ (2018)
Oil on wood panel, 50x50cm

LOCALCHECK

If weed isn’t legalised, it’s not my revolution

Last year, then-Home Secretary Sajid Javid reclassified cannabis as a schedule 2 drug, meaning that specialist doctors can now prescribe cannabis-based medicines. But Javid was quick to say that this is “in no way a first step to the legalisation of cannabis for recreational use”. Why not? It’s now decriminalised or legalised in many countries, from Portugal to Canada, so why not in Britain?

As with all drugs, children should be protected from harm and excessive use may indicate underlying problems. But cannabis has been part of human culture for millennia and the effects are well-known. It makes you stoned, but it’s not poisonous. Smoking is unhealthy, but now we have vaping, and edible cannabis use has rocketed following legalisation in many US states. Possible harms are so minimal in comparison to

would become much easier to discuss with your doctor, your children, and at school. Users would feel free to report suspicions about unscrupulous dealers and the police could concentrate on more serious matters. South Yorkshire Police have been criticised and ridiculed for continued arrests for possession - about 900 in 2017 - yet Durham Police say they will no longer target recreational weed users, even those growing their own plants for personal use.

If you’re not convinced by the argument that cannabis could help people suffering with epilepsy, seizures, glaucoma, cancer, anxiety, depression, acute migraines, menstrual cramps, asthma, insomnia and birth pains, consider the other advantages of legalisation. The government could permit quality control, ensuring that more dangerous substances are not

“Cannabis has been part of human culture for millennia”

those of some legal drugs that we have to ask, as one commentator recently put it, “does weed really even count?!”

Only criminals deal in illegal drugs - by definition, of course - but governments also take a suspicious interest in what substances people are using. Note the shameful history of the deliberate British trade of opium into China, which led to millions addicted and two Opium Wars. In Afghanistan, Europe’s main heroin supplier for at least a decade according to EU agencies, opium production has actually increased under Western intervention. Is this despite attempts to eradicate it, or precisely because of them? Do drugs play a part in social control, or is it simply that organised criminals pay their friends in government well?

Legalisation would remove the fear of arrest. The subject

mixed in.

For the more economically-minded sceptic, there’s always job creation and tax revenue. Even Tory William Hague argues for legalisation. Down here at the grassroots, so many people enjoy cannabis that it’d be good to hear Labour taking note of a policy that could well win them the next election. Free the weed!

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FIGHT FOR SOCIALISM!

Why we need system change in the 21st century

We are repeatedly told that we don't need socialism. It's been tried and it didn't work. In 1992, political scientist Francis Fukuyama proclaimed that, with the fall of the Soviet Union, humanity had reached the end of history. Capitalism would reign supreme forever as the superior ideological system.

And why not? The free market continues to prove its superiority, with the number of food parcels given out across the UK increasing by 73% in just five years, one in ten people working through precarious 'gig economy' platforms, and over a quarter of children in Sheffield Central alone living in relative poverty as of May 2019. To top it all off, Boris Johnson is now our second unelected Conservative Prime Minister in three years. Capitalism it is, then.

Our working and living conditions continue to worsen because of the economic base of our society: the profit motive. Time and time again, the profits of huge businesses and multi-millionaires are put above the lives of the majority of working people. Profits are the problem, because as long as profits are the main driver behind the economy, major decisions in business aren't made with the aim of improving people's lives. They are made in order to make a very small group of people wealthier. That's why it's system change, not politician change, that we need.

That said, in 2015 UK politics was transformed as not-so-well-known 'known Marxist' Jeremy Corbyn was voted in as Leader of the Labour Party. Thousands of people swarmed to join the party in support of Corbyn's policies, such as nationalising key areas of the economy and creating a National Education Service. Labour Party membership stood at 512,000 in February 2019, up from around 200,000 before the 2015 Labour leadership election. This makes the Labour Party the largest social democratic party in Western Europe, showing a very clear appetite for alternative politics that is only growing with time.

There is also a huge movement in society to fight back against inequalities in the workplace. In the last two years there have been strikes from university lecturers, McDonalds workers and Deliveroo couriers. This bold action taken by workers in many sectors is yet another indication of the desire for change. People are sick of being forced to pay the price for capitalism's inability to provide stable work and decent living conditions. Even so, any future government can only go so far under capitalism before it must either concede to the will of banks and big businesses, or break past the current system altogether, a societal transformation which would require the collective power of a mass movement.

But Marxism is not purely an economic theory designed to

free workers from exploitation. For me, being a Marxist is also about democratic freedom. Everyone should have the right to have a say in the running of society, not be shut out from the inner workings of parliament, except for a token vote every five years to elect someone to (mis)represent them. Workers should have the chance to run their workplaces in the way they know works best, not what an absent manager tells them to do in order to boost profits.

Socialism is a system that takes back profits, squeezed from workers in the first place, and puts them to use building homes, eradicating poverty and ensuring a decent standard of living for all. Socialism may have been tried, once. The USSR fell because of its totalitarian dictatorship, undeveloped infrastructure and bureaucratic machinery, but 21st century socialism will not suffer the same fate.

We need to fight for real socialist policies and worker control of all industries. The push for greater democratic control through the structures of the Labour Party and growing strike action are just the start. As another financial crash threatens to rear its ugly head, it's more important than ever that people fight against a system that clearly doesn't work for the majority.

Lilly Cockwill, Sheffield Marxist Society

facebook.com/sheffmarxsoc





'Mississippi' (2018)
Oil on wood panel, 32x32cm

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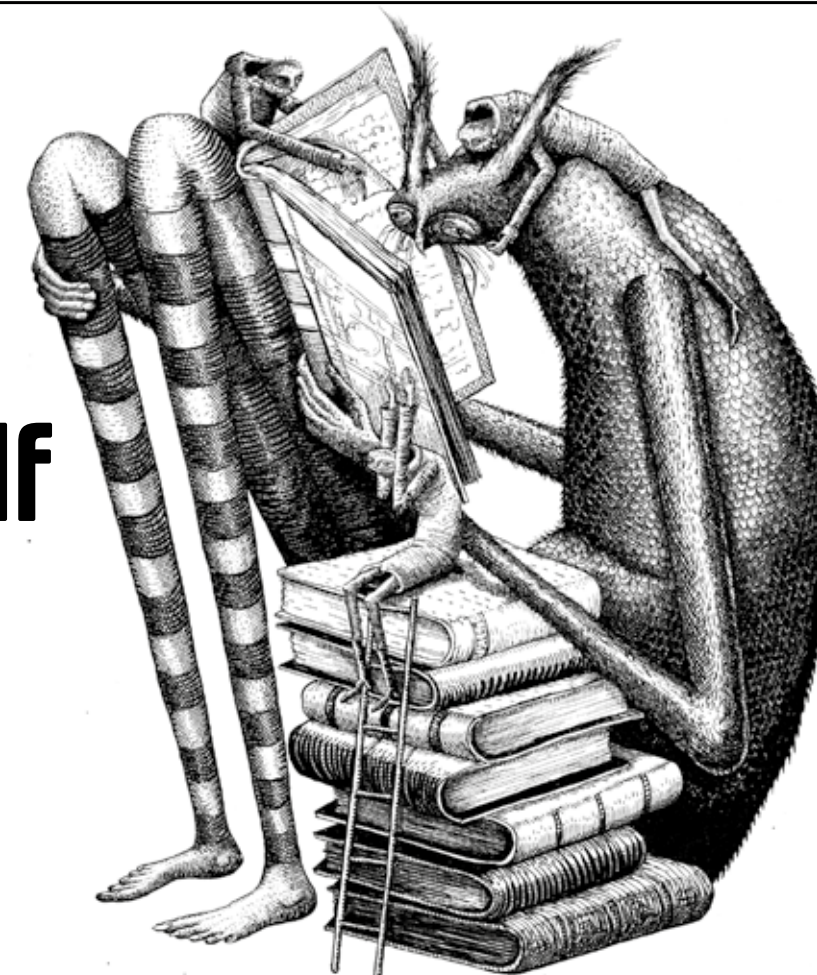


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SHINE A LIGHT

Portrait photography by Chris Saunders

The portrait photography of Chris Saunders is ever-present in Sheffield, from his hundreds of shots of local musicians to his Objectors series, which captures subjects “who have spoken out about how the world is being run”.

As part of this year’s Sensoria Festival, a free exhibition of Chris’s work runs upstairs at Trafalgar Warehouse from 27 to 30 September. The man himself told us more.

Your upcoming exhibition is called *Shine A Light*. That seems like a good description, since photography is the art of light, in a way.

I tend to use lighting that I think’s appropriate. There are a lot of photographers that use much more complicated and spectacular lighting. I always appreciate when I see that - the technical ability that’s gone into it - but I think in some respects that can be a photographer drawing attention to themselves, showing off a little bit. I tend to light my subjects quite simply and hopefully quite effectively.

You did a lot of band photography in the 2000s.

Yeah, there was the New Yorkshire thing and all that, which brought a lot of attention to Sheffield, but alongside all those

kinds of bands were bands like Pink Grease and Hiem, all the Thee SPC lot - Long Blondes, Kings Have Long Arms. They all had a great image, which is a treat for a photographer. It was a very vibrant time for eccentric people in the Sheffield scene.

A large part of the show will be your portraits of artists. What got you interested in photographing them instead?

I got commissioned to photograph the Feature Walls Festival a couple of years ago. The University, Kid Acne and Florence Blanchard organised a street art festival with artists from Sheffield and abroad, painting murals all over the city. Initially they wanted me to document their processes, but I took portraits of them as well. Because the murals were such large scale, I could find a way of incorporating the subject into the mural, looking at the shapes or colours to get a composition. That led on to me photographing other artists, painters and sculptors - always with a piece of their work, because I want to emphasise the work as much as the artists.

Will there be any of your classic shots in the exhibition as well?

I’ve narrowed it down to all being photographs of creative people - film directors, authors, actors, comedians and a whole

bunch of artists and muralists from Sheffield. There’s Bill Hicks, the first famous person I photographed back in 1992, right up to Michael Sheen, who I’ll be photographing in September.

How were you so lucky getting Bill Hicks as your first ever shoot?

I was at uni in Manchester as a photography student at the time, floundering on the course. I didn’t know what kind of photographer I was going to be. I was in my flat and this comedian came on the telly. He blew me away, talking about politics, religion and social issues, and being so direct and funny about such serious subjects.

About a week later I was walking down Oxford Road and I saw he was appearing. I thought I should go and, rather than ask for an autograph backstage, see if I could photograph him. That’s pretty much how I got into portrait photography. I got such a buzz. Going in there, not knowing what the hell I was doing and coming out with that shot, made me feel like maybe I could do this.

If that had gone badly, if he’d brushed you aside, you could be on a different life path.

Absolutely, but maybe I would have come to it a different way. I decided then and there that I was going to do it, even if I wasn’t much of a people person.

I think some of your older images have become iconic, particularly Bill Hicks and Jarvis [with Richard Hawley and Alex Turner].

I saw Jarvis a couple of years after I’d taken that picture and I asked him what he thought of it. He said he thinks it’s a really good picture, but he joked that it looks a bit like him and Richard are pimping Alex. His wide eyes, like a kid in the middle. Alex was still in his teens at the time, around 2005-6.

These days how much do you direct your subjects?

Meticulously. To the slightest lift of the chin. Often, they’ll be in slight profile as I like the way the light catches them like that. One of the artists said to me, “You’re really meticulous. It’s like you’re taking a still life of a real person,” which felt quite on the money.

People say about portrait photography, ‘You can really see that person’s character in that photograph,’ which I disagree with. People are complicated. I think a photo might say something about what the subject does, but they have hidden parts of them too. It’s more of a document of that moment between photographer and subject.

Sam Walby

Shine A Light runs at Trafalgar Warehouse from 27 to 30 September. Entry is free. The full programme for Sensoria, which runs 27 September to 5 October, is available at sensoria.org.uk.



LIVING HISTORY

Stories from Displaced Migrants

Displaced Migrants: Living History is a project headed by Element Society and aimed at collecting the stories of people from migrant backgrounds in order to record their lived history.

In some cultural traditions, stories and wisdom are traditionally shared orally, which means they are stored only in memory. The project came about two years ago, when young people on programmes hosted at the charity spoke of their culture, traditions and stories of their identity which they feared would be lost. They wanted to find a way to share the richness of their heritage and the stories of people who have come to Sheffield from all over the globe.

The project has been visiting local community events, festivals and group meetings to share interest and learn more about the diverse cultural traditions of origin countries that are shared in our city. Conversations have often been themed around dance, music, food, and historical or politically motivated events.

Working with Sam Smith, an oral history expert from the University of Sheffield, with support from Heritage Lottery, young people aged 16 to 24 learnt how to collect, organise, theme and present stories like social researchers. They also learnt about the ethics of storytelling and recording and what we can do to ensure that people tell their stories their way. The fun bit (or not) came when the young people got to have a go at recording each other; it's always strange when we hear our voices back on a recorder for the first time.

The young people have recently been leading interviews with people from displaced communities in Sheffield, including refugees, asylum seekers, migrants and new arrivals. This process has uncovered powerful personal accounts about growing up in conflict zones, memories of home, and reflections on identity and belonging. Many of those who shared their stories did so with rigour and energy in their voices. One participant came to England and had a harrowing experience in the transition period. She says that she wants her children, who are currently in their home country, to know the lived experience of their mother when they are older. "It is important for them to know and understand," she says.

These audio recordings are primarily a tool for understanding the life paths that some migrant communities have had to face, experiential accounts of resistance, resilience, and what it's like to start again in a new country. Khalid Adam recalls memories of smell from home, where coffee would bring the community together on a Friday evening: "We have a small village. Every Friday evening all the people stayed together and made coffee, a special kind of coffee. Everyone would stay together, bring chairs, talking together, share stories [...] When we left Sudan, we left these good things. Maybe one day we go back and start a new life there."

There are a variety of stories from people who are new to Sheffield and those who are much more established here. There are sounds and songs from folk traditions, like sharing moments from iconic films, poetry, quotes, design, recipes, and hopes and dreams for the future. We have also collected some traditional folk songs from women from South Asia and Central Africa, known as 'geet' or 'boliya'.

Once all stories are collected, they will be edited into shorter clips and represented creatively as zines, which will be shared at exhibition spaces and gatherings around the city, as well as being archived at the Local History Library, creating a legacy for future generations of this City of Sanctuary.

The project will be marked with an exhibition and celebration event in October, where everyone who has participated can share their experiences over food, music and conversations. Beyond this, we hope the success of the pilot project will enable Element Society to carry the project on in different ways, crucially led by young people's input and contributions.

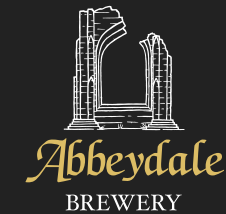
Uzma Kazi

elementsociety.co.uk | @LivinghistoryE



Women at Roshni Asian Women's Resource Centre in Sheffield sharing folk songs with a traditional Dholki drum, played at Mehndi pre-wedding parties during wedding season.

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CARLY

A Good News Story - For A Change

Last month, I drove to a supermarket in town to buy some food. I did my shopping, using a granny trolley to try and ensure I would have enough energy to walk around the shop.

I was ruddy knackered by the time I arrived at the till. I was hot and sweaty with blurry vision and had one of my Multiple Sclerosis Brain Fart Moments™. I arrived at where I thought I had parked the car on the sixth floor of the car park.

No car there. Damn it. I walked to the fifth floor with my heavy rucksack on my sweaty back. No car there either. Hang on. Was I even in the right car park?

The heat had turned me into the bunny on the Energizer adverts - the rubbish rival bunny running out of energy, that is. I decided I would put the rucksack containing my shopping down and leave it near the sixth floor stairwell, where I would definitely find it again. I'd locate the car and drive back to pick up the shopping. Job done.

back to collect the car and my shopping. Feeling refreshed, I discovered that I had indeed parked in the car park on the sixth floor, but that after I had returned I had somehow made a wrong turn and walked into a private, adjacent car park not open to plebs like me.

The next day, like Tweedledum and Tweedledee, the Car Park Manager and I went up and down each floor of the car park. We didn't find the rucksack. OK, fine. Chalk it up to #ClassicJimbo. A little lesson from life.

I got home to find a note on my doorstep. "Dear James, I'm sorry for looking through your bag but I found it yesterday in a car park and I wanted to find out who the owner was. I've left your bag and shopping behind the black wheelie bin. All the best, Carly."

And there it was. My bag, shopping unmolested, was behind the black wheelie bin, with no additional information which I could use to contact Carly and thank her.

"The gods were smiling on me that day"

Some might say I'm being overly dramatic here, but it was just like that scene from **Touching The Void**. I felt like I was leaving my climbing partner behind.

I was hot, confused and had wobbly legs. I decided the best thing I could do was to get a taxi, leave the car and the shopping, and get myself home so I could climb into an ice-cold bath.

I stayed submerged for about 30 minutes, the water covering my head in an attempt to cool my heat-frazzled brain. I had my lips poking just above the water so I could breathe. If I had a straw I probably would have completely immersed my head.

I drank a litre of ice water, had a power nap and got a taxi

The gods were smiling on me that day. In a different city someone might have been too scared to approach the bag fearing it could be a bomb or some such. The paucity of others.

But not here in Sheffield. In Sheffield we have a Carly to find lost shopping in private car parks on a hot summer's day. A Carly to rescue lost food, to take it home with her and to put the milk and other perishables in the fridge overnight to keep them below a temperature at which bacteria will grow. A Carly to use a letter at the bottom of our collective, metaphorical and literal rucksack to work out from whence it came. A Carly to drive said shopping to where it belongs so it can be reunited with its owner. A Carly to leave it behind the black wheelie bin where it can be found later, safe and sound.

Somewhere in Sheffield walks the demigod Carly. She does her good deeds not looking for anything in return. Medals and trophies are of no interest to Carly. Carly looks just like you or me. Some days Carly might be rescuing orphans from a burning building. Other days she's returning lost shopping to its owner. It's all the same to our hero.

If ever you meet Carly, flash her a smile and give her a hug from me.

Jimbo Williams



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'Osaka' (2019)
Oil on wood, 55x55cm

FOOD

ON THE STREET

Street food is a great way to enjoy cuisines from across the globe. It's the kind of eating that brings people together, whether that's hanging out with friends at a local market or trying a new pop-up for the first time. As Jake from Gravy Train Poutine puts it, "Street food can [...] create bonds between people."

The number of street food venues, markets and events in Sheffield has grown in recent years, and there are lots of permanent fixtures too. You can go to London Road for falafel at Fanoush or venture further onto Abbeydale Road for wood-fired pizza from Nether Edge Pizza.

Kommune at Castle House and Cutlery Works at Neepsend both have an abundance of independent

"Street food can [...] create bonds between people"

street food traders, ranging from Balakan to Japanese. What's great about these places is the chance to sample something completely different with each visit.

Union St Cafe also support food start-ups with their lunchtime pop-ups. Why settle for a bland supermarket sandwich when you can enjoy Vietnamese pho or homemade arancini?

This month you can get stuck into proper nosh at Peddler Market (6-7 September), Street Food Friday at The Hide on Scotland Street (13 September) and Nether Edge Market (15 September).

In the meantime, we've rounded up a tasting menu of street food traders for you to try.

Ros Ayres
@Nibbly_Pig

Check the Now Then app for recipes, food news and more. Search 'Now Then' on your app store.



GET TOASTED

gettoastedsheffield.co.uk

What? Sumptuous veggie and vegan grilled cheese toasties with delicious flavour combinations. Covering the cheese spectrum, from Swiss cheese, gherkin, harissa relish and Dijon mustard to mozzarella and pesto with sundried tomatoes.

Where? Recently, Union St and Ball Street Deli market. Check the website for details.



STREET FOOD CHEF

streetfoodchef.co.uk

What? All of your Mexican street food favourites - burritos, tacos, empanadas, quesadillas, bean chilli and all-day breakfast burritos, with refried beans, guac, sour cream and mild, hot or very hot salsa.

Where? 376 Sharrow Vale Road & 90 Arundel Street, plus regular stalls at events and festivals.



THE TOWER OF BAGEL

thetowerofbagel.co.uk

What? Lovingly handcrafted and creative bagels with flavours including olive, turmeric and beetroot. Also look out for their new bagel baking school sessions kicking off soon.

Where? 'Pizza bagels' at St Mars of the Desert tap room in Attercliffe on the first Friday of the month. Fresh bagels at Kelham Deli on Acorn Street and Beanies in Crookesmoor.



FOX IN THE BOX

[instagram.com/tinytaqueria](https://www.instagram.com/tinytaqueria)

What? Handmade soft corn tacos at £2 a pop with veggie and meat fillings. Go for the avo taco or the teriyaki chicken quesadilla with cheese and hot sauce and garlic nachos on the side.

Where? The Brothers Arms in Heeley. Fri-Sun, 5-9pm, plus Taco Tuesday (when the weather is good).



GRAVY TRAIN POUTINE

thegtpoutine.com

What? Classic Canadian poutine - skin-on fries topped with beef, mushroom or vegan gravy and cheese curds. Try 'The Pioneer' poutine, with BBQ maple bacon and sour cream, or indulge in a beavertail, Canada's famous flat doughnut.

Where? Street food festivals all over the country, plus a residency kitchen at Cutlery Works, Kelham Island, Weds-Sun.



FANCY AN INDIAN?

twitter.com/fancy_an_indian

What? Indian street food cooked from the heart, including chicken pakora dusted with chaat masala, roti wraps filled with lamb keema, pickle, raita and coriander, and pav bhaji, homemade curry served in a hot buttery bun with salad and pickles, inspired by the streets of Mumbai.

Where? Recently, lots of festivals, including Ritetrax, Peakender and Doc/Fest. Check Twitter for details.



LIVVY'S ICE CREAM

livvysicecream.co.uk

What? Natural handmade gelato with classic and experimental flavours, making the most of ingredients from Food Works that would otherwise go to waste. A glut of blueberries recently became a very popular sorbet. Other flavours include white chocolate and hazelnut and fresh mint choc chip.

Where? Big Boulder Festival in Heeley, 8 September.



PERCY & LILY'S

percyandlilys.co.uk

What? Healthy soul food inspired by cuisines from all over the world. Past menus have covered Argentinian choripan beef brisket, African bobotie beef, bunny chow and Lebanese chicken shawarma.

Where? The Hide on Scotland Street (Street Food Friday anniversary party this month), plus markets and festivals, including Tramlines and Peddler.



'Sakyo' (2019)
Acrylic and oil on wood, 40x40cm

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In this month's Wordlife section you'll find a selection of photos and a poem from Simon Corble, taken from his book, **White Light, White Peak**. The book gently guides the reader through the seasons and sights surrounding the White Peak in Derbyshire. This poem is aptly taken from the Autumn section of his book.

Off The Shelf Festival of Words is just around the corner. Watch out for performances from past Wordlife headliners Vanessa Kisuule and Toria Garbutt, alongside its selection of nationally-known authors, broadcasters and writers.

Joe
@WordlifeUK

SHEFFIELD CLIMATE WRITERS MEETING

Tue 24 Sept | 6-8pm | Union St | Free

A new writers' group in Sheffield. There will be readings, writing exercises and discussions on the topic of climate change and our future.

OFF THE SHELF FESTIVAL OF WORDS

5-26 October | Various venues

Off The Shelf is the city's annual celebration of reading and writing. A huge range of writers, authors and poets will be reading at events across the city. Notable headliners include Zadie Smith, Jack Monroe, Jeffrey Boakye and Mark Radcliffe.



Vanessa Kisuule, Off The Shelf 2019

Spit & Smoke

Pigs in frocks
spill out of pubs
to swill pints
and bask in the sunshine.

The hogs roast
in pavement pens.
Fatty flesh turns
pink and crisp
into Yorkshire's finest crackling.
They squeal & spit & smoke
teetering tipsily on porcine trotters.

Mid afternoon
as make-up melts on snouts,
the foraging begins.
They trough cheesy chips,
lick ketchup off lipsticked chops,
suck grease from shellaced nails
and flirt
with horny boars,
fresh from the footie
gagging for a hot pork sarnie.

When the sun goes down,
they stumble back
to someone's sty.
Slaughtered.

Letty Butler

Bare Jarnett

These mornings,
when mist slips down the dale
pulling the quilt and sheet of cloud from
off our sleeping hills
it's good to rise and climb
to some high lane
its stone walls shining
with unearthly dew
awake.

Exposed under a pale blue vault of sky
the ways run free as if in dreaming still –
a lucid dream, where all is possible
and all the smothered world below is locked
in foggy nightmare, trouble, joyless doubt;
small hills become as miniature isles
amidst a slowly churning sea of foam.

We click along the rutted, puddled track
delighting in the rose-hips, dripping wet
and come across a ruined farm. We stop.
And, just as in a dream, there's
no choice but explore...

An old tin sign for lemonade – BARR's
stuck in the earth, a trailer wheel;
a broken sink's two shattered teeth;
the slipping, asbestos slates look
lethal.

We don't go in.

Lean-tos of rusting, corrugated iron
encase the house completely, like some
crustacean on the ocean floor, hiding
from the world. It might not
even be that old.

Whatever secrets lie there undisturbed,
whatever tales of horror or depression
this place has dropped
an anchor on the day
so that, in times to come, we'll say, "No –
that was the walk with the ruined farm
on that long lane called
Bare Jarnett."

Simon Corble





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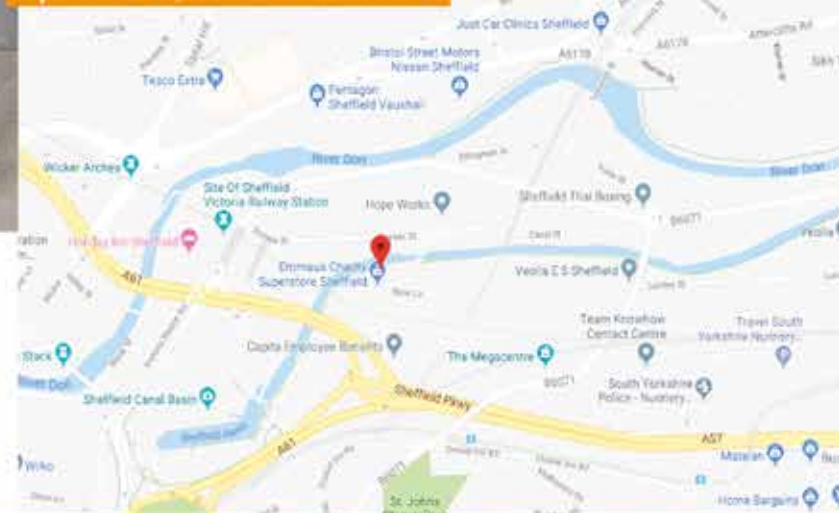
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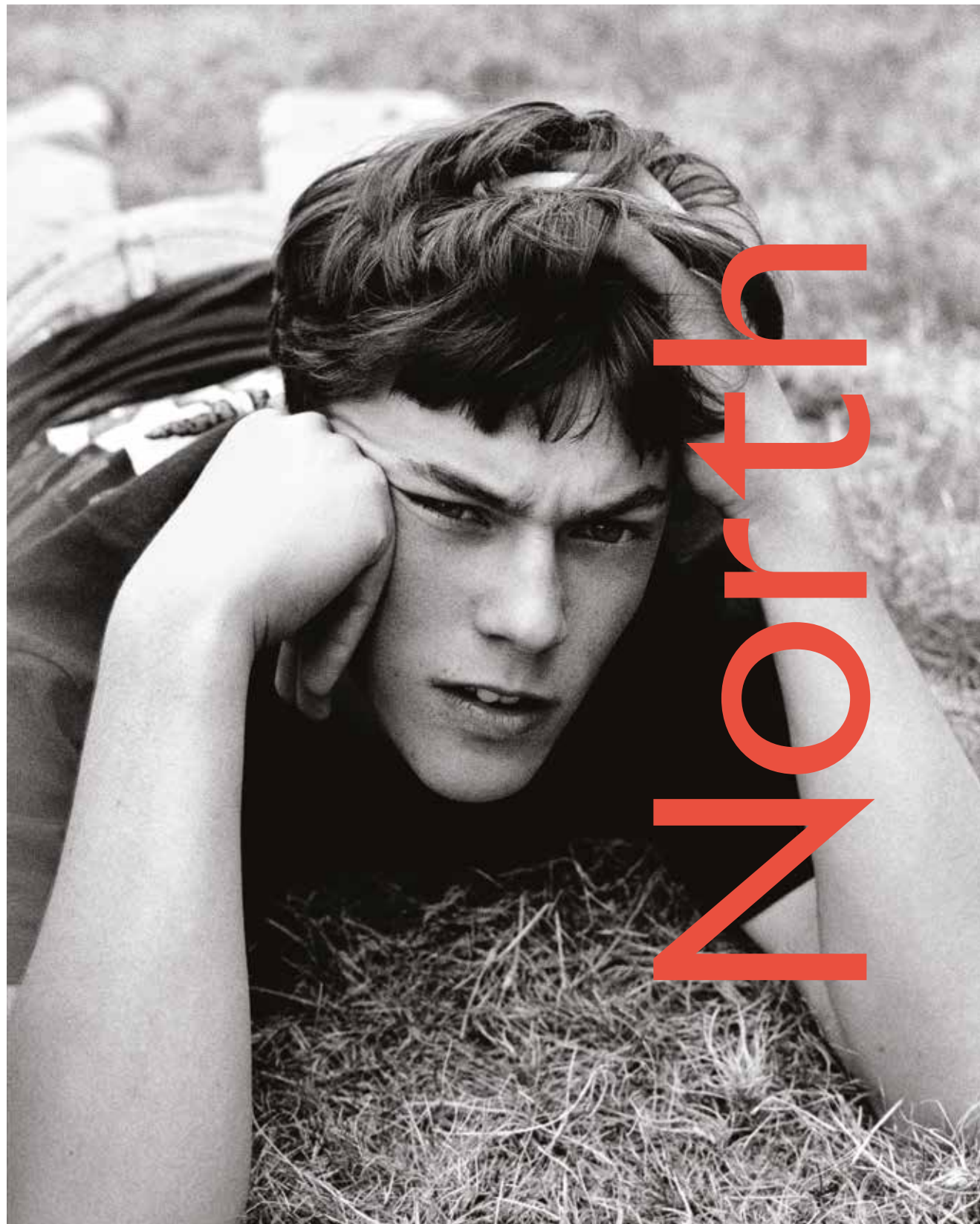
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Jamie 1990, Alasdair McLellan

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MORLEY'S FUN PAGE

It is difficult to have fun when you are exploited



WHAT IS CAPITALISM?

Is it typing internet comments without ever releasing the shift key to unlock the power of shouting in the written word? No. Is it learning all the capital cities like someone's dad in an ale house quiz? No.

Capitalism is an economic system. It is probably the economic system you live in. I know I do. Like a terrible pancake, capitalism is comprised of three ingredients: private ownership, wage labour and profit.

First into the mixing bowl is PRIVATE OWNERSHIP. Under capitalism, the means of production are owned privately. The 'means of production' - factories, offices, rollercoasters - is the places and stuff you need to produce more stuff. That's one kind of 'capital'. *Huh, 'capital' sounds familiar. Maybe that's why it's called...*

Private ownership means individuals, or groups of individuals, control the means of production. We, the workers, can only use the means of production if they, the capitalists, let us. And they'll only let us if they get more out of it than us, by making them more money. In exchange, they pay us a wage. Say you get paid £9 an hour. The capitalist only pays you this, and only hires you in the first place if the work you do makes them more than £9 an hour. This is the second ingredient of capitalism: WAGE LABOUR.

Get your whisk, because here comes the third ingredient: PROFIT. The goal of production under capitalism is to make money for those who own the means of production, to generate more capital for the capitalists. *Oh, I get it now!*

If the capitalist pays you £72 for a day's work, you don't stop work when you've produced that £72. Oh no. You keep on working. Imagine a klaxon the moment you'd done £72 worth

of work. Would you carry on? Everything you do after that pays for the company's rent, the machines, your bosses' business car. Everything after that: profit.

The plate upon which we slap this pancake of capitalism is THE STATE. The capitalist monopoly of the means of production is upheld by the state's monopoly of violence. Try and seize control of your workplace and your biggest opponent will be the cops. Spend an eight-hour shift making something and take what you made home, and the cops will come to your house and hit you with sticks till you give it back.

Capitalists love 'rolling back the state', but they mean rolling it out the way of capital, cutting taxes and cutting regulations on business, snatching things like water and trains and council houses from the state into the hands of capitalists. But the state isn't rolled back for workers. The weight of the boot on the neck of the worker gets heavier, union laws are tightened, and privatisation means water bills and train tickets and mortgages now feed the capitalist class.

What is capitalism? It's a system of PRIVATE OWNERSHIP and WAGE LABOUR driven by PROFIT, enforced by the laws and violence of the STATE and - please check there are no Tories nearby when you read this next bit - I think it's bad.

Taken from the Mandatory Redistribution Party podcast written by Jack Evans (@jacklewisevans). Mandatory Redistribution Party can be found on Apple podcasts, Spotify and (to our knowledge) all podcast apps.

If you'd like to know more about capitalism, you can check out the Big Book o' Capitalism, also known as Capital by Big Daddy K, also known as Special K, also known as Karl Marx, also known as The Big Boy.

Sean Morley is a writer, performer and friend.

SEAN MORLEY (@SEANMORL)



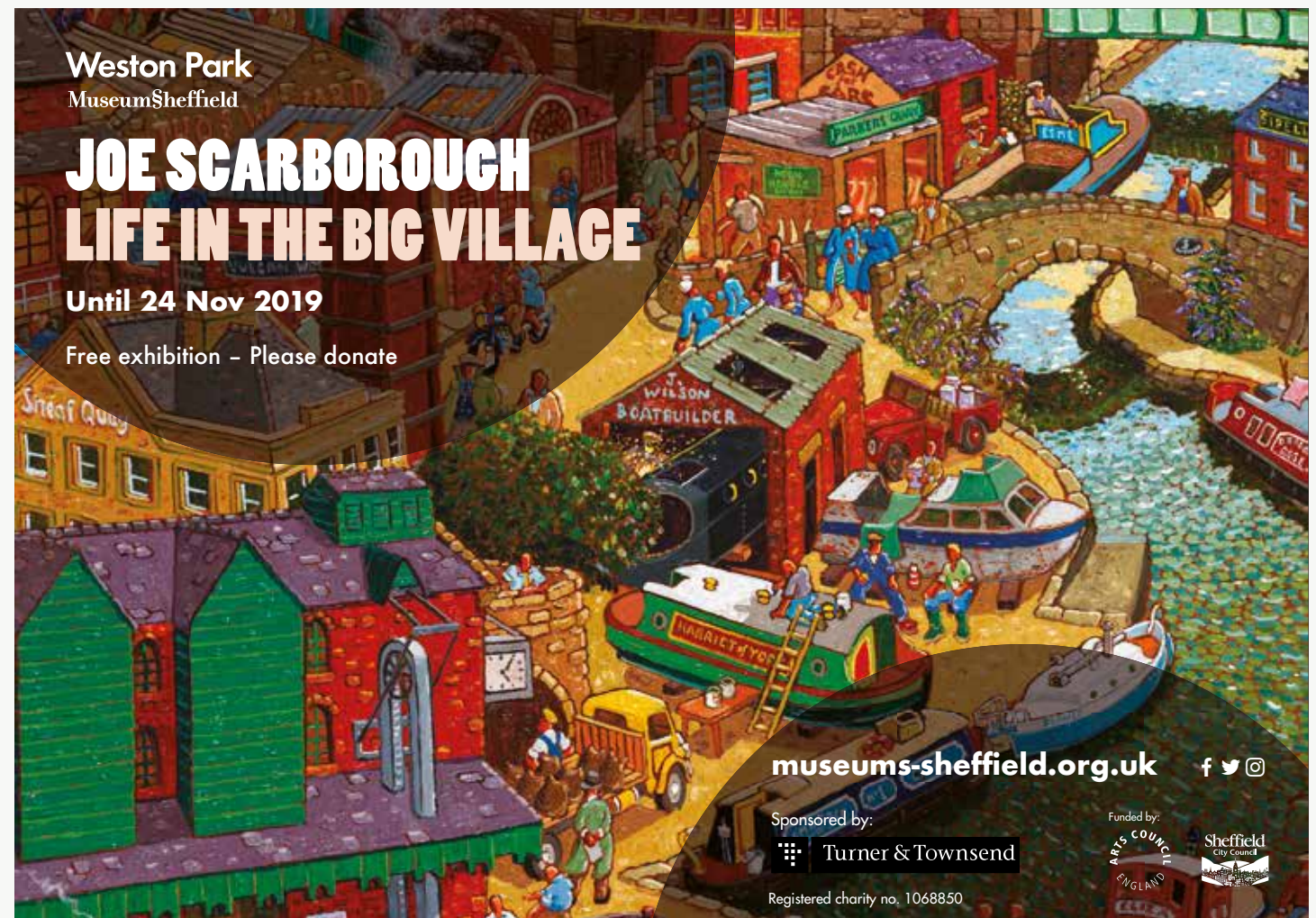
'Stuttgart' (2019)
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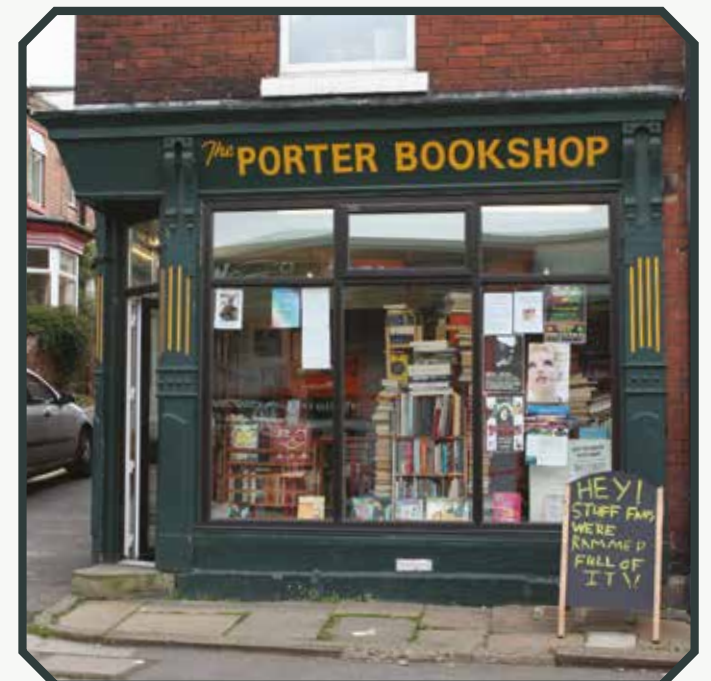
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WHAT'S ON AUTUMN/WINTER '19

THEATRE
 DELI

8 SEPT
 THREE WORKS

Under the Stars present three new pieces of contemporary theatre. King Lear Re-told, The Death of the Black Bear and Forest of Dreams. Theatre.

18 SEPT
 B.A.R.E

A mobile phone and discovering the gay world. B.A.R.E is the naked truth about attempting to navigate through the technicalities of finding love. Theatre.

19 SEPT
 COMPOSED

A feminist investigation into social conventions, contained fury and work. A high octane show dealing with apologetic addresses. Theatre.

20 SEPT
 HOW TO BE AMAZINGLY HAPPY

Victoria is on a quest to discover how you make a new like when you can't have the one you imagined. She asks: is it possible to be happy without kids? Theatre, Comedy.

25 + 26 SEPT
 ALZHEIMERS WHODUNNIT

Jim's wife, a patient on a dementia ward, has died from what appears to be natural causes. Jim is a retired police detective and he smells a rat. Theatre, Comedy.

27 SEPT
 FIVE YEARS

Five Years is about trying to hold on to a sense of who you are during those messy, brutal and mundane years of adolescence. Theatre.

28 SEPT
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CINTA VIDAL

Shifting Perspectives

Although she's perhaps too humble to admit it, Cinta Vidal is an artist - and a uniquely talented one at that. Her works are a kaleidoscopic mix of different experiences and perspectives, all rolled into single images that can be appreciated from almost any angle. Just spin the magazine on its head and you'll see what I mean.

Did you always see yourself as an artist?

As I child, I was drawing and painting all the time. I never stopped. When I was 16, I started working as an apprentice in a scenography atelier [theatrical scenery workshop]. I spent ten years working hard there, but when the work became scarce I tried my own path.

I knew from my childhood that my way to express myself is painting, but I didn't expect to live off my own pieces. I have lived from my work for the last four years. It's an amazing surprise for me.

very far in our inner dimensions.

My pieces can be hung in different orientations, allowing the viewer to see all the views. We will never be able to see all points of view at the same time. They all exist, but we must choose one. I think this happens constantly in life. In the opposite hemisphere everyone is upside down from our point of view. We have become accustomed to it, but it's an extraordinary event.

Are there artists or creatives in other fields who inspire you?

There are many painters that I love deeply. Some from the past, like Vermeer, Hopper or Escher. If I could time travel I would go and do plein air with Fauvism painters, to spend a day with Paul Cézanne, André Derain and Henri Matisse.

Some of the contemporary artists I feel similar to, aesthetically and conceptually, are Ben Tolman, David Umemoto, Tishk Barzanji and Slinkachu, to name a few. I also love and respect the work of Aryz, Reskate Studio and Guim Tio.

“As I child, I was drawing and painting all the time”

You don't like referring to yourself as an artist. Why?

Because I come from an atelier, where I was just one in a team of painters. I learned the trade of painting from the big masters. I prefer to consider myself a craftswoman than an artist.

Your work spans multiple mediums, from smaller-scale canvas paintings to murals spanning whole walls. How do you adjust so well to each medium?

I learned how to paint murals doing large-scale backdrops for theatre. The images always came from a set designer, not from me. Now I have the opportunity to paint my own work on that scale.

In the smaller compositions the subject can be anything, but for murals I always try to find inspiration from the nearby environment. The small paintings can be hung in different places but a mural has a context and often people living nearby. To me that's not a limitation - it's a challenge and an opportunity to interact with a public space.

It's clever how you manipulate and subvert the perspective of the viewer. What inspired you to start working in this style?

I love to paint elements in different orientations in order to talk about the different points of view we all have. I'm fascinated by how different our inner perspectives about the same places can be. Often we are very close to others, but at the same time

What's next for you?

I'm exploring the possibility of wooden sculptures, a long-term project. It's a huge challenge for me, because it's not in my comfort zone, but I'm really excited to experiment with real materials. I will have the help of the great carpenter Joan Soler.

I'm also working for a special project at MOAH (Lancaster Museum of Art and History) in California. It will be various exhibitions from artists who work with architecture. I have a year to work on it and my idea is to work on big canvas, something I've never done before. I can't wait to start.

Liam Casey

cintavidal.com | @cinta_vidal

Facing page art: 'NYC' (2019), 36x50cm, oil on wood
Centre poster art: 'Hill' (2018), 64x90cm, oil on wood panel

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18 SEPTEMBER
FORJ

25 SEPTEMBER
ARCHIPELAGO X J FRISCO

2 OCTOBER
TÊTES DE POIS

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MUSIC

Fanfare For The Common Man

The other day it struck me: ‘Common People’ is the perfect Brexit anthem.

I realise this borders on blasphemy, not least since Jarvis Cocker himself has been vocally anti-Brexit, but bear with me. It’s not the song itself – it’s the way we sing it.

I’ve always thought that the way people sing along – arms flung wide, chest puffed out, voices raised in joyous union – misses the point. It’s a song in which no one comes off well, but we feel solidarity with it nonetheless. We are the common people. We hate the posh girl. We hate the posh girl even when we *are* the posh girl. I mean, I sing along like nobody’s business and I talk like the BBC.

This apparently simple binary is the key to its success. There’s the ‘I’ and the ‘you’, the poor kid and the posh girl. On top of that is the class divide, the ‘us’ and the ‘them’. As a personal theme song, which is all anyone wants from an anthem, it’s pure crack. Everyone can relate to it, personally and politi-

from the inside. You’re both in the thick of it and on the sidelines. But he’s an unreliable narrator and that’s where the poignancy of the storytelling lies – an ever-shifting focus and desire, an ambivalent sense of agency and identity.

This is why ‘Common People’ sounds like Brexit to me. The way we’re singing it, as if it’s ours. The EU is public enemy number one, the posh antagonist we unite against. We are the common people, singing our rousing chorus against her. You’ll never be like us.

But that song was never about solidarity. It takes the ‘us versus them’ narrative and subverts it, except it’s so damn catchy most people are too busy singing along to notice. The depiction of the common people is not an identity, it’s an indictment. It grows to a crescendo of dingy realism where escape is just as impossible as it was for the girl in ‘Underwear’, trapped in a bed of her own making. But, as with that scenario, our narrator is standing on the outside and he ain’t coming to save you.

“‘Common People’ is the perfect Brexit anthem”

cally, even if it has no bearing on their actual life.

Except it’s not quite as simple as that. With Pulp it never was.

I discovered the band properly during a bad dip in my 20s, long after the Britpop bus had left the station. I was broke, recently dumped and living back at home. Under this serendipitous trinity of small catastrophes – it’s not hard to see why them, why then – I found myself transfixed by songs that were intimate but elusive, as caustic as they were compassionate.

What drew me in was the disruption of the usual binary I’d come to expect from most pop songs, the ‘I’ (subject) singing to the ‘you’ (object). The object might be one of desire or rejection, but the dialogue was always pretty straightforward. Love or hate. Joy or sorrow. Marmite gender politics in a three-minute potted riff.

But Cocker sang about desire in a manner as derisive as it was empathetic. Did he care about these women or was he laughing at them? In ‘Underwear’, he’s singing to a girl waiting with apparent dread as her lover comes up the stairs to bed. His tone is rueful, but not without accusation (“Just remember / That this is what you wanted last night”). As much as he understands her situation – and he really does – ultimately, he leaves her to it (“I couldn’t stop it now / There’s no way to get out”).

The key to his lyrics is that he makes you feel like an outsider,

The great con of ‘Common People’ is that it makes desperation sound like triumph, and it’s a triumph we all think we’re part of. Meanwhile, the real thrust of the story is lost under an irresistible hook. When the underlying distance and disdain – which was always there – comes out in the wash, we feel cheated.

Where are our anthems, our glorious exaltations? They were never there. We were just singing it wrong.

Sarah Sharp



‘Urban’ (2018)
Oil on wood panel, 80x80cm

LIVE REVIEWS



DORA MARS

1 August
Frog & Parrot

The Frog & Parrot is a great little pub for a gig. The band is at ground level with the majority of the packed audience overlooking them, like in a mini amphitheatre.

After the two support bands have warmed up the crowd sufficiently, it's time for Dora Mars to make their hometown debut. The individual members have all been in previous bands, but maybe now they possess just the right line-up at just the right time?

They play uptempo pop songs with great melodies and hooks, with lyrics distilled through a quasi art school prism, hence their mangled Picasso-referencing moniker. The band have the classic two guitar, bass and drums setup, with a solid pulse of drums and bass allowing the main guitar to weave harmonic patterns aided by a plethora of gizmos and pedals.

Between song chat is kept to a minimum and this enhances the natural ebb and flow of the set. They have three tracks available on Spotify, which obviously all get an airing tonight. 'Mistake' floats on an atmospheric guitar motif, the chorus of 'Bottomfeeder' has an impassioned vocal accentuated by a subtle harmony, and lead track 'Straight Lines' mixes chiming guitar and elastic bass to great effect.

As with all new bands, some of these songs are stronger than others. Some may need to be tweaked or restructured, but there are already more than enough nuggets to warrant more attention and bigger audiences.

Pete Martin



HEXIS

16 August
Mulberry Tavern

A lot has been said online about the obscene length of Hexis' current European tour, comprised of 111 shows in 109 days with no days off; a schedule so packed that they've had to shrink the text on the tour poster down to an almost unreadable size.

But tonight at the Mulberry Tavern, you wouldn't know that the young Danish-Italian band are 24 days into this relentless itinerary. Their sheer sonic power and unstoppable physical energy is especially impressive given that it is witnessed by all of ten people and a barman.

The main support act for this miniature UK leg of the tour, Switzerland's Zatokrev, provide a solid set of slightly psychedelic but satisfyingly weighty, noise-laden post metal. This concludes with their vocalist-guitarist upending a mic stand, forcing himself to sing half a song lying on the floor. Yet it's when Hexis turn off all the lights and set up their free-standing lighting rig behind the kit that things really step up a notch.

Within one song, the band's vocalist is prowling around off-stage at floor level, throwing his entire body into spine-testing bangs of his head to match the crushing waves of violent hardcore and metal riffs coming from his three equally energetic bandmates. The drummer in particular is on fire, hands and feet moving at impossible speeds one moment, before slowing to glacial beatdowns to allow the ugliest of riffs to crawl out and flay the crowd in spite.

While a handful of people in an empty rock bar basement might feel like a step down from the huge Brutal Assault Festival crowd Hexis played to in the Czech Republic a week earlier, those of us who did venture out are left blinded, aurally savaged, and all the better for it.

Richard Spencer

LIVE PICKS

Sheffield's DIY scene is under attack. Our fragile ecosystem of creative spaces and not-for-profit venues is at risk of collapsing completely, under pressure from NIMBY neighbours and authorities indifferent to ventures that don't exist to make money.

Lughole have been hit repeatedly with extra charges and costly new requirements in their quest to find a new home, while community-led venue Gut Level has been shot down before it even got off the ground. The landlord has stopped the place from hosting any events in an effort to prevent 'disturbances'. In a light industrial area. In Attercliffe.

Down on the otherwise deserted Exchange Street, Plot 22 were also forced to close due to noise complaints and have had to raise over £6,000 to soundproof the space. Most recently, veteran venue Hatch have announced they will cease operations for a month for similar reasons. These venues are under sustained attack and they need our support before a scene is lost completely.

GROUNDWORK

5-6 Sept | Shakespeares/TBC | Free | £5

The Groundwork crew celebrate their debut release as a label by local producer Porter Brook with a two-part party. On Thursday it's their usual free-entry shindig at the Shakey, with a guest set from Porter Brook. This is followed on Friday by an all-night party at a city centre space, with tickets for a fiver.

SARAH JAY

Sun 8 Sept | Dorothy Pax | £10

Massive Attack collaborator Sarah Jay performs **Mythical Kings and Iguanas**, the confessional cult LP by American songwriter Dory Previn, in full. The album was a formative influence for Jay, who recalls how Previn "sings of her quest for love, intimacy and spiritual connection moving through different stages of a woman's journey in life."

BOBTAIL

Wed 11 Sept | Lescar | £9

Headed by baritone saxophonist and composer Alicia Gardener-Trejo, this eleven-strong group gathers all the leading lights of the Birmingham jazz scene in one expansive ensemble. Compositions inspired by the rhythmic work of Stravinsky leave room for improvisation and free expression from singer and violinist Faith Brackenbury.

PATAWAWA

Thu 19 Sept | Leadmill | £9.90

The title of the most recent EP from this DIY disco trio, **Paris, London, New York, Matlock**, gives an indication of their unlikely origins. Complementing their glitterball grooves are support band Tungz, a Bristol-based four piece who deliver shimmering love songs with a distinctly yacht rock sheen.

BARRINGTONE

Thu 19 Sept | Cafe Totem | £8.85 (£6.76 concs)

Buds & Spawn is a new outfit aiming to present music that's "complex and melodic". Think anything from Deerhoof to Zappa. Former Clor frontman Barry Dobbin kicks things off with a new electro-pop outfit Barringtone, with support from disco duo ShaSh, aka Celestial Broccoli and Bifidus Digestivum.

ROBBIE THOMPSON

Fri 20 Sept | Bishops House | £5.50

Robbie Thompson's first single for the Pigeon Hands label, 'Above Us All the Devil Is Laughing', finds the guitarist searching for meaning amid the smoking ruins of late capitalism. He's joined at this launch party by labelmate R.Loomes, a dark-folk sorcerer from Nottingham. BYOB.

PLANET ZOGG

Fri 20 Sept | Yellow Arch | £9.10

Zogg celebrate their nineteenth year of mind-warping dance with a birthday bash at Yellow Arch. In the main room, Neill Moore of Liquid Records makes his Zogg debut with support from tech trance legend Oberon, while funky grooves hold sway in the Disco of Doom. Resistance is futile.

CASTLEGATE ESCAPE 2019

Sat 21 Sept | Exchange Street | Free

Celebrating the 200th anniversary of the canal, this street party on the city's founding site brings together RiteTrax, Plot 22 and Delicious Clam, plus a host of spoken word poets and DJs. There'll also be live art and talks, plus food and stalls from your favourite independent traders.

MANU DELAGO ENSEMBLE

Thu 26 Sept | Abbeydale Picture House | £18.87 (£16.65 concs)

The Austrian Hang drum master makes his Sheffield debut with a nine-piece orchestra, playing from forthcoming album, **Circadian**. The record takes the listener through the cycle of sleep stages. Björk's percussionist-of-choice Delago will be supplemented by woodwind, brass and strings, as well as energetic orchestral beats.

SAMMARTINO

Fri 27 Sept | Bishops House | £5

It's another outing for Now Then's favourite covert crooner, singing vocoder-drenched love songs through a Mexican wrestlers' mask. This time, his tag team consists of Outdoor Scene and A Paranoid King, two purveyors of wonky lo-fi pop. As ever at the sixteenth-century Bishops House, it's BYOB.

HOSTED BY SAM GREGORY

RECORD REVIEWS



PORTER BROOK

GROUNDWORK 01

Groundwork's first outing as a record label is an intelligent, edgy and eclectic affair courtesy of yet another emerging homegrown talent.

Produced by 19-year-old Porter Brook, who was snapped up by the local events collective after they heard his music at one of their regular nights at The Shakespeare, **GROUNDWORK01** goes beyond his years with a mature and well-produced trio of tracks.

The EP manages to scoop up a punchy pick-and-mix of influences and styles that kicks off with the infectious 'Exit 14th Street'. Combining the best elements of rave, jungle, two-step and techno, it's a sparse tune that shows what you can do when you don't over-egg the studio pudding. With distant vocals seeping in and out, the track breaks down, leaving ghostly, industrial echoes, before the beat returns once again to shake the dancefloor.

The driving, four-to-the-floor introduction of 'Dipole' is only temporary, making way for the junglist massive. It's a style that harks back almost 30 years, when we first witnessed repetitive beats side-by-side with fresh breakbeats. The only disappointment is that the track isn't bookended with its opening techno element.

The final piece of the triangle is the mysteriously-titled 'K41 018 BXH9', a sparse and ominous broken beat appearing alongside dubstep overtones. It's the most experimental of the three tracks and highlights Porter Brook's range of influences, all of which have something very Steel City about them.

Andy Tattersall

Read our interview with Porter Brook on the Now Then App (Magazines > Categories > Music).



VARIOUS ARTISTS

Total 19

Kompakt, the 26-year-old minimal techno label hailing from Cologne, have made it to the nineteenth edition of their Total compilation series.

Harder, club-driven tracks come from Blackrachas, Raxon and Yotam Avni, while Weval and Jörg Burger contribute detached ambient. Jürgen Paape's 'Abstrusia' is made for big room beginnings of epic proportions. As granular hi-hats sift restlessly underneath hymn-like synths, you feel like something's after you and your escape is timed. Having nailed the blockbuster build-up, Paape is penitent; relief comes from a pattern of techno stabs working as not-so-gentle reminders to start dancing.

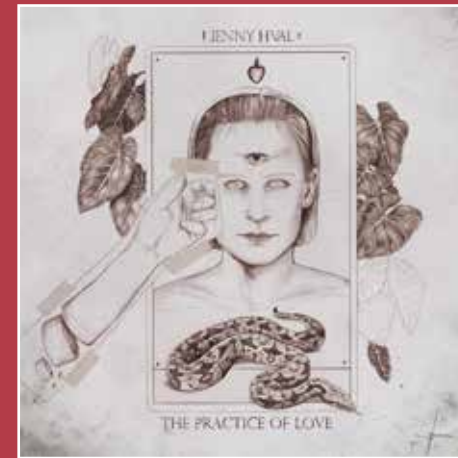
The more daring tracks are a cut above the rest. John Monkman and James Monroe, for example, deliver with the EBM-inspired 'Pesto Punk'. Yet it's 'Total Anders' from Thomas/Mayer that hits the nail on the head. Synths blare and collide like the noise of distant car horns, before a lazy acid solo sleets down. Listening to this groggy house track feels like hopping on a monorail and daydreaming the urban sprawl away.

Close behind is Justus Köhncke's homage to synth pop, 'Mindless Sex Track'. The titular vocal hook, while catchy, is firmly jaded. Köhncke turns the disco double-entendre of Patrick Cowley's day on its head, opting for blunt chants of "love on demand" and "instant sex" to the point where all meaning is lost.

Is he suggesting our age of dating apps and hook-ups is meaningless? It's up in the air, but the track makes for a mover on the floor regardless.

Marek Nowicki

MUSICAL HIGHLIGHTS OF THIS YEAR'S OFF THE SHELF FESTIVAL (5-26 OCT) INCLUDE A PERFORMANCE BY SHEFFIELD'S FIRST POET LAUREATE OTIS MENSAH, SUEDE SINGER BRETT ANDERSON READING FROM HIS SECOND MEMOIR, AFTERNOONS WITH THE BLINDS DRAWN, AND MUSICOLOGIST JANA BELIŠOVÁ EXPLORING THE LIFE STORIES OF SLOVAKIAN ROMA COMMUNITIES THROUGH SONG.



JENNY HVAL

The Practice of Love

Inspired by Valie Export's film of the same name, Jenny Hval reshapes her art pop for **The Practice of Love**. A meticulous pop atmosphere is on display, with guest vocalists like Félicia Atkinson, Laura Jean and Vivian Wang embellishing the songs.

Lead single 'Ashes to Ashes' warps from lamentation into catharsis, as wings sprout from old scars, the ability of flight painfully obtained. The arpeggio-heavy atmosphere of 'Six Red Cannas' drones to the brushstrokes of Georgia O'Keeffe paintings. The recurring theme of women in art, and their battles to break through and stay in the spotlight, pulses through the veins of the album.

The conversation in 'The Practice of Love' pulses like a field recording of a dialogue between the different personas inhabiting Hval's psyche. One feels like an interloper during a crucial decision taken after considering all possibilities at once, a sort of **Lola Rennt** situation. Pairing the gorgeous 'Thumbsucker' with this conversation weaves a rich tapestry of emotions.

Hval's albums always feel like audio paintings. The carnage that took place in her previous release, **Blood Bitch**, was akin to an apocalyptic John Martin painting. Conversely, The Practice of Love is like a picturesque, tranquil John Constable of lush vegetation, vibrant life and a storm fading in the distance, with a De Stijl pattern bleeding through if you stare at it long enough.

Sam J. Valdés López



SWAMP COFFIN

Flatcap Bastard Features

Rotherham's Swamp Coffin are gathering traction in the northern metal community as a promising new live act. Based on their debut EP, it's not hard to see why. Best described as an aural monolith, stacked from start to finish with hard-hitting riffs, a groove-laden rhythm section and coarse vocals, this trio binds the classic elements of sludge and comes out swinging.

The aptly-named **Flatcap Bastard Features** wears the various influences of the trio on its sleeve, bringing a refreshingly tongue-in-cheek attitude to a genre that often takes itself too seriously. There are obvious shades of Iommi, Pike and Windstein throughout, and though the band seldom veer from the sludge blueprint, Flatcap showcases intermittent excursions into more varied territory.

'Annihilus' features dissonant black metal inspired guitars, while 'Black Shirt, Blacker Sabbath' carries the swagger of its namesake with a hardened edge reminiscent of early Hang The Bastard. The strength of this EP lies in a back-to-basics approach which is perhaps better translated into the live arena. Though it's often hard to focus the live energy of a band onto a record, this EP is a strong indicator of their capabilities.

While its relatively non-experimental nature may strike some as one dimensional, there is an inherent satisfaction to this EP. I'd like to see Swamp Coffin experiment further with more savage production and a deeper exploration of their sound on their follow up. But as a riff-heavy, balls-to-the-wall sludge debut, this leaves a powerful first impression.

Nick Gosling



Photo by Eleanor Hardwick

HYPERSTITION DUO

Maximalist, Anti-Capitalist Sound Scramblers

Politics has long formed the basis of many a rocking song, but the music of HYPERSTITION DUO takes a deep dive into the political, social and environmental setting we find ourselves in.

The duo, ex-members of well-loved and sadly-missed Sheffield ‘agrobeat’ band Blood Sport, concern themselves with immense social issues and their maximalist, anti-capitalist music delves into poignant subjects reflecting 21st century life.

What brought HYPERSTITION DUO into being?

[Alex:] Well, Sam and I both went through incomparable yet similarly rupturous changes in our personal lives, which meant we felt a move somewhere else would be a positive step in embracing new understandings of ourselves.

Having shared that experience and then subsequently living together - as well as both developing our individual musical and political ideas and also having the intuitive understanding of years of playing together - it made sense to try to create a unified vision of what we thought music could be like as a reflection of and a defiant response to this era we find ourselves adrift in.

What does instrumental anti-capitalist music sound like?

[Sam:] Perhaps the way we’ve tended to think of embedding our politics in our music practice is more through compositional and conceptual processes, which then inform our sound and aesthetic decision making, rather than starting with thinking about the sounds themselves.

[Alex:] Especially as in our era of big data-driven platform capitalism, sounds themselves, regardless of their surface-level antagonistic qualities, are increasingly susceptible to commodification and exploitation for pursuits of profit. For example, harsh noise is as equally welcome on Spotify as chart-topping pop music, because it will attract a sub-culture of listeners which the platform can monitor and derive data from, and sell that data to advertisers for future exploitation. The more esoteric the genre, the more enriched a platform’s dataset becomes and refined its capitalist processes can become.

Challenging sounds aren’t as inherently subversive as they once were for that reason. We instead view the process as part of the political expression, using contemporary ‘new left’ concepts such as hyperstition, k-tactics and polyphonic assemblage to guide how we create sounds. I think there’s lots to the process that can be made more constructively radical, but we wanted to first experiment with expressing those ideas musically and develop things from there.

What has changed in your processes since working as a trio in Blood Sport?

[Sam:] With Blood Sport, over the years we’d built a particular sound which was born of a particular set of writing practices - jam sessions and improv, gradual layering of linear ideas, dance floor methods and metrics - which as a band, we then became locked into. This way of operating was the product of Sheffield’s deep cultural influence over our lives and our collective friendship as a trio. When constructing something new, we were keen to start again from first principles and develop musical frameworks which would allow us to express a wider range of our musical influences, embed our political values and critical influences in our work, and subvert the expectations people might have of the guitar and drums format.

[Alex:] And from a mundane perspective, we live together and record a lot of material when writing in our flat, so can develop ideas very quickly around our daily lives. Also, as we are only two rather than three, the creative process can be one of oscillation rather than triangulation, where ideas can form very rapidly, as the other person assents or vetoes ideas when they’re proposed and the other person builds upon those. Tracks can mutate from humble beginnings very quickly.

Given that your work is firmly rooted in the future, what draws you to a traditional setup of guitar and drums?

[Sam:] In some ways adopting a conventional instrumental setup - a setup comprising two of modern western music’s most stereotypical instruments - presents the richest opportunity for re-imagining our musical output, and challenging instinctive and subconscious expectations that people will have on seeing our setup. And with genres like rock and dance music

reflection of the world as it is presented to us.

Also, we found increasingly that whenever we proposed musical ideas to each other, the oscillatory process I mentioned before causes things to explode very quickly, as we think of ever-increasingly conceptual and abstract musical ideas to exist alongside that initial one. At first, we tried to rein this tendency in, but increasingly we realised that was our default mode of operation and it would be inauthentic not to embrace that and push the limits of what could be done with that approach. It felt so contrary to the spirit of minimalism that we felt its antithesis much better described our sound.

What political ideas most excite you at the moment?

[Sam:] In terms of political ideas, we’re both feeling deeply inspired and invigorated by contemporary writers who are grappling with the conceptual fall out of the ‘anthropocene’, the newly-christened geological epoch in which humans’ impact on the planet - from plantation monocultures and forced population migrations to nuclear testing and the generation of new material compounds - is seen as the primary characteristic of our current environmental condition.

From Anna Lowenhaupt Tsing’s work on how ecological beings and systems upend capitalist logics, to Kathryn Yussoff’s insurgent geology positioning slavery and colonialism as the foundations of both capitalism and the degradation of ‘inhuman’ existence, to critical reframings of the anthropocene as the ‘plantationocene’ and the ‘capitalocene’; this is such a rich area of new thinking which is informing environmental socialist thought on the new left in really exciting ways.

Movements like the Green New Deal refer explicitly to the historical and political nexus of colonialism, capitalism and

“Tracks can mutate from humble beginnings very quickly”

as touchstones or signalling devices - which are both rooted in such formulaic musical customs and intuitively directional, crowd-pleasing functionality - the breadth of creative opportunity is further expanded in attempting to scramble the expectations of our listeners.

[Alex:] There’s also reasons why these instruments have endured for such a long time - because they are vehicles for frequent reinventions of human expressivity. We’re trying to push ourselves to carry on that lineage and develop our own voice with values and concepts we feel are unequivocally contemporary.

It would be easier to jump onto laptops and create abstract electronic sounds, but that’s almost a cliché in itself when you’re presented with performers like that in a live setting, as much as we love so many people who do that. It feels much more exhilarating for us to present these instruments with all of their cultural baggage and try to baffle an audience as to how we create the sounds we do with them.

People might be familiar with minimalism, but what is a maximalist approach to music?

[Alex:] Well, whilst we have come from a tradition of embracing concepts of minimalism, we increasingly realised the music we wanted to create was a departure from that notion of simple ideas developing gradually over time with incremental changes. Minimalism increasingly seems to be an austere concept that inhibits passionate, unbridled expression. It doesn’t seem like we are living in a time when that is a suitable

climate change, and new left theorists are projecting forward to postulate how capitalism may reinvent itself through astrological new market frontiers and platform rentierism in ways which present real challenges for the insurgent party political left.

On a personal level, I’ve found groups such as Queer Nature in North America hugely inspiring as a trans woman, as they join the dots between queerness existent in non-human beings, western colonial queer erasure, modernist binaries imposed on the planet through western colonialism, and indigenous cultures of trans positivity rooted in alternate cosmologies and dialogue with the environment, and find solace and insights which are so rich and powerfully entangled with wider ecological systems and history of colonial domination and exploitation. These common intersections, which are coursing through the political left and broader cross-disciplinary critical engagement with the climate crisis, are real sources of inspiration and hope and they touch on radiant truths of our existence on this beautiful planet.

Sam Gregory

HYPERSTITION DUO’s VIROTECHNICS EP is out now at hyperstition-duo.bandcamp.com.



'Senatobia' (2018)
Oil on wood panel, 26x32cm

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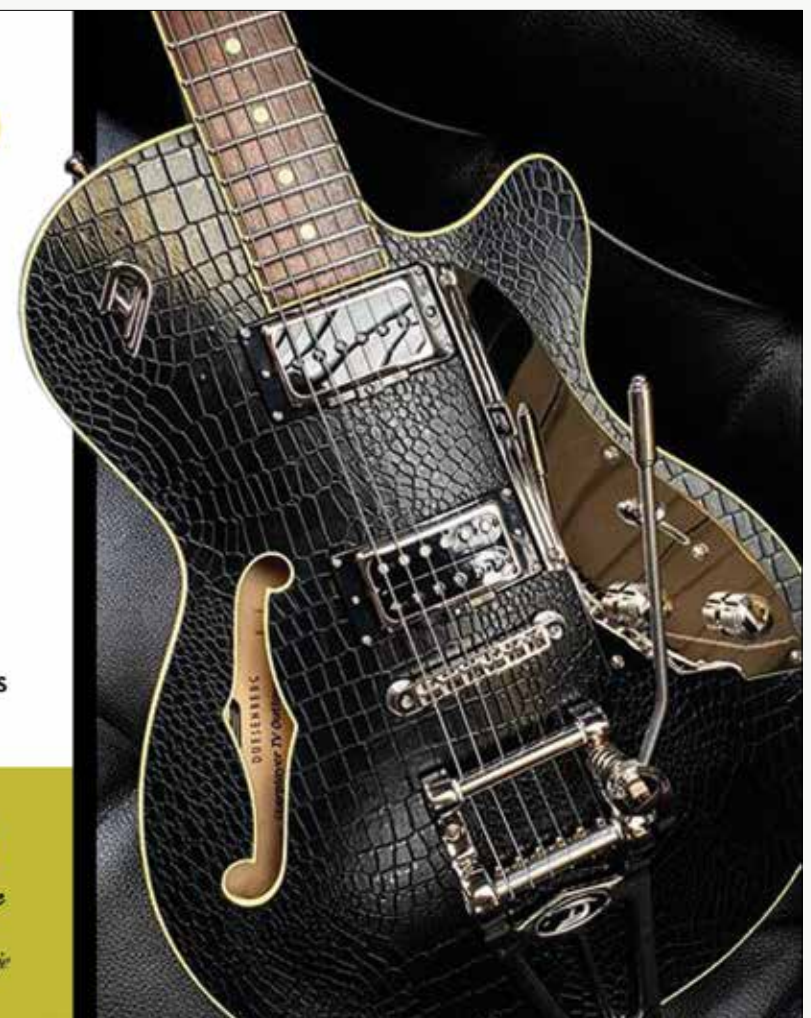
Baton Rouge

Diddario

FISHMAN

Cort

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FILM & STAGE

THE FAREWELL

Dir. Lulu Wang

The set-up of **The Farewell** could be that of a straightforward melodrama or dark comedy. Billi (Awkwafina), a struggling writer in New York, hears that her beloved paternal grandmother, or Nai Nai (Zhao Shuzhen), is dying of cancer back in China and the family is hastily arranging a wedding to bring everyone together one last time, all while keeping Nai Nai herself in the dark about her diagnosis.

Apparently this deception is a common practice in China, intended to protect loved ones from undue stress in their final months, but it's one that the Americanised Billi deplores. Without the permission of her parents (Diana Lin and Tzi Ma), she travels to China ready for a confrontation.

While *The Farewell* is both affecting and funny, as it charts the family's conflicting emotions and responsibilities, it is elevated by writer-director Lulu Wang's forensic but sensitive exploration of the border regions of Billi's Chinese-American identity.

It joins other recent movies that have shifted Asian-American stories into more mainstream American cinema, like **Crazy Rich Asians** (also starring Awkwafina in a heightened comedy role) and Netflix's **Always Be My Maybe**, but its focus is far more directly on representing the difficulties of existing between cultures.

Billi struggles with her Mandarin and it's not just the practice of deceiving Nai Nai that causes her to feel dislocated in China. The film shows us that her conflicted identity is always intertwined with her obligations to her family and the heartaches and happiness of daily life.

The cast shine in beautifully simple scenes of the family at home, preparing food, eating together and figuring out the more existential problems of life in the process of living it.

At other times, the film's reliance on soaring music or dramatic slow motion can grate a little. While trying to express Billi's emotional state, these touches too frequently only stifle Awkwafina's naturalistic performance, cutting into our time simply living with the family. Nevertheless, *The Farewell* is a thoughtful statement and a tender, moving, often charming film.

Patrick Ball

THE LEHMAN TRILOGY

The Lehman Trilogy is the story of three brothers who arrive in America from Bavaria in the mid 1800s, setting up a modest cloth business which eventually becomes Lehman Brothers, the international investment bank whose collapse in 2008 triggered the largest financial crash in history.

Ben Powers has adapted Stefano Massini's vast, poetic play and Sam Mendes directs. The script is lyrical, funny and does not try to judge or explain. Told in three acts over three hours, this is the story of Western capitalism, of spirituality, of arriving somewhere and becoming, of a family and a business that grew over 160 years whilst charting some of modern history's pivotal moments.

Simon Russell Beale, Adam Godley and Ben Miles are outstanding as the brothers, their descendants and everyone else

“A gargantuan feat”

along the way, memorably playing children, women, a rabbi and a tightrope walker between them. The characters speak in the third person, which takes a little while to get used to, but allows them to reveal themselves to us.

Es Devlin's set is a glass box, simply furnished as an office in 2008. The characters write on the glass walls and move document boxes as times change and the business evolves. Luke Hall provides stunning backdrop videos and Candida Caldicot plays live piano throughout, occasionally lending the play a vaudevilian feel. The third act is chaotic, as the business, with no Lehman working there, hurtles towards its demise.

This play is a gargantuan feat of storytelling. Russell Beale, Godley and Miles are at the very top of their game, delivering a masterclass in their craft. And although it's part history lesson, what we really learn is how one family reacted to both opportunity and misfortune, and in doing so helped to shape a changing world.

Abi Golland

The *Lehman Trilogy* was live streamed from The National Theatre to The Showroom as part of their Stage on Screen programme. showroomworkstation.org.uk/stageonscreen



The Farewell (2019)

FILM & STAGE LISTINGS

NATIONAL THEATRE LIVE: FLEABAG

12 Sept - 3 Oct | Various Times | Showroom | £14/£10

Phoebe Waller-Bridge's award-winning one-woman show beamed live from the West End to your local independent cinema as part of Stage On Screen. Tickets quite rightly selling like hotcakes. showroomworkstation.org.uk

SPIRIT OF INDEPENDENCE FILM FESTIVAL

Sat 14 Sept | 11am-11:15pm | Abbeydale Picture House | £20

Micro-budget films from all over the world screened at the iconic Nether Edge venue. Feature films, shorts, stalls from traders, Q&As with filmmakers and plenty more. ticketsforgood.co.uk

WHITE LIGHT, WHITE PEAK

Weds 11 Sept | 7:30-8:30pm
The Local Theatre, S3 8NB | £8/£5

Peak District experiences relayed by writer and photographer Simon Corble, whose conversational poems are delivered like short stories, alongside soundscapes and monochrome photos. thelocaltheatre.com

FORGET ME NOT: THE ALZHEIMERS WHODUNNIT

25-26 Sept | 7:45pm | Theatre Deli | £12/£10

A retired detective with dementia suspects his wife has been murdered. "A case worthy of the greatest detective mind. But his will have to do." Written by former psychiatric nurse Rob Gee. theatredeli.co.uk



'Weztlar' (2019)
Acrylic on wood, 60x60cm

INDEPENDENT SCREENS



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TICKETS.SHEFFIELDSTUDENTSUNION.COM | [f/FILMUNIT](https://www.facebook.com/filmunit) | FILM.UNIT@SHEFFIELD.AC.UK | FILMUNIT.UNION.SHEF.AC.UK

SHOUT OUTS

Now Then Magazine is funded by local independent traders, community groups, charities and local government. This page is our chance to shout about all the great stuff our partners, advertisers and supporters are up to.



CUPOLA, PRESERVE & RESCUE

cupolagallery.com/cpr

Cupola is a contemporary fine art gallery in Hillsborough, exhibiting the work of over 300 artists. Karen and her team are immensely proud of their ability to offer artists a space in which they can have fun and take risks with their work - but they're worried this may not be able to continue.

The floor of their framing department is likely to collapse within the next six months unless urgent repairs are carried out, but these are set to cost up to £40,000.

They already have a couple of fundraising ideas, including a crowdfunding campaign, a Justgiving page and a secret postcard show, but there are plenty of ways you can pitch in too. They need volunteers, recommendations for builders and electricians, and people willing to spread the word about their campaign. If you want to go that extra mile, send in a short video sharing your thoughts, comments and experiences at the gallery over the years.

Follow the link to find out other ways you can help preserve and rescue Cupola.



NOW THEN APP: GUERRILLA NEWS

In a time when the mainstream media simply cannot be trusted to report the news as it really is, the need for the sharing of independent journalism is paramount.

As an independent media publication, we believe it's Now Then's responsibility to lead by example and actively seek connections with our indie media cohorts. We've been busy getting in touch with online publications from around the UK and we've now got The Canary, openDemocracy, The Meteor, The Dorset Eye, Media Lens and DeSmog onboard.

They've all agreed to us sharing their content on the Now Then App, so that's what we've started doing. We've created a brand new article category called Guerrilla News, where you can find all of the articles we've syndicated so far.

Giving us the opportunity to share more national and international news stories, always with a focus on pro-truth and anti-bias, we hope this will be a positive step towards drowning out the din of corporately-financed news. Download the Now Then App to start reading.

FOODHALL COMMUNITY CARNIVAL

14-15 Sept, 12-11pm
£8 day/£15 weekend



Foodhall is a volunteer-run dining hall. The main aim of the project is social eating, whether that's cooking a meal for your community or dining on a pay-as-you-feel basis. Through this, Foodhall wants to promote a sense of togetherness, tackling social isolation in favour of the integration of the diverse social groups living across the city.

In this spirit of unity, Foodhall are putting on a Community Carnival on Saturday 14 and Sunday 15 September, a family-friendly weekend that will include live music, local food and drink, workshops and clothes stalls, plus DJ sets in the evening.

The money raised will go towards Foodhall, as well as SAYIT, a Sheffield-based charity supporting young LGBTQ people with practical advice, emotional support and social opportunities, and GRL, a female/non-binary DJ collective, demonstrating Foodhall's status as an open and welcoming space for all.

OFF THE SHELF 2019

3-26 October
offtheself.org.uk



This year's Off The Shelf Festival of Words celebrates the 200th anniversary of the birth of John Ruskin through two main social strands, working class voices and environment. The festival hosts a multitude of talks, films and art events throughout October. Here are just a few to look out for.

Critically acclaimed novelist **Zadie Smith** is in conversation about her first ever short story collection, *Grand Union* (3 Oct, Memorial Hall). Popular BBC broadcaster **Mark Radcliffe** explores tracks that led to pivotal turning points in music history (7 Oct, Foundry). Behind The Lens - My Life in Photos sees actor **David Suchet** give an illustrative talk on his life and work. And finally, food writer **Jack Monroe** teaches her audience how to make fantastic food from cupboard ingredients (15 Oct, SU Auditorium).

There's so much more to explore in the programme, so pick up a printed copy or get online to find out more.

PECHA KUCHA SHEFFIELD #30

17 September
Kollider, Castle House



PechaKucha has long been a platform through which creatives can share their work with the people of Sheffield, perhaps best identified through its unique approach. The iconic 20x20 format makes for a presentation of 20 images or slides, each displayed for 20 seconds before automatically advancing, as speakers do their best to keep up.

As always, the next PechaKucha will have a theme, 'Finding A Way', with presentations centring around navigating a world of challenges. There will be a broad range of creative minds on display, with author, coach and Writers' Hub curator Beverly Ward among the guest speakers, along with graphic design and photography group Rife Collective, and gender and development specialist Tchiyiwe Chihana. We're also excited to announce that our very own James Lock, Managing Director at Opus, will be speaking at PK#30.

Book your tickets now or visit pechakucha.com to find out more.

LOCKSLEY DISTILLING GIN EXPERIENCE

locksleydistilling.com



Exciting news: our neighbours at Locksley Distilling have just put together a brand new gin experience. We spent a rainy Friday night testing it out and we can't recommend it highly enough.

Host Joe has a wealth of knowledge and will take you through the highs and lows of the history of gin, with so many facts you'll leave feeling like an expert. You'll get a guided tour of the distillery and learn about how Locksley got started, complete with a tasting session and a generous supply of G&Ts throughout the evening.

To top it off, you'll end the night at Gin School, where you'll be let loose with over 60 botanicals to choose from, distilling your very own 70cl bottle to take home.

Book your place via the website and be sure to check out our full review of the experience on the Now Then App.

THE LEADMILL LISTINGS

SEPTEMBER

1/ DANNY JONES
5/ CAM
6/ PLANET X: THE UNEXPECTED
7/ THE RECROOTS
13/ THE SNUTS
16, 17/ NEW DAWN FADES
18/ FERN BRADY
19/ PATAWAWA
20/ ROB DELANEY
21/ HIGH HAZELS
22/ WAHALA COMEDY CLASH
25/ AVALANCHE PARTY
27/ THE LEISURE SOCIETY
27/ SHEAFS
30/ THE LAFONTAINES

OCTOBER

3/ DAVE JOHNS
4/ CUD
5/ SOPHIE AND THE GIANTS
6/ LAURENCE CLARK
7/ DZ DEATHWAYS
8/ PULLED APART BY HORSES
8/ BOB THE DRAG QUEEN
9/ OCTOBER DRIFT
9/ NEW HOPE CLUB
9/ KAWALA
11/ HALF MAN HALF BISCUIT
12/ GRACE PETRIE
13/ THE STRUTS
15/ SCREENING OF PULP FICTION
16/ SPONTANEOUS POTTER
16/ LEIF ERIKSON
18/ VISTAS
19/ THE LANCASHIRE HOTPOTS
20/ GLENN MOORE
21/ HEADIE ONE
23/ JAMES ACASER

OCTOBER

23/ SQUID
25/ LAMB
26/ BIG COUNTRY
27/ AIRWAYS
30/ JOHN ROBINS
31/ JONNY & THE BAPTISTS
31/ SCREENING OF OMEN
31/ SCREENING OF GET OUT

NOVEMBER

1/ TWENTY EIGHT CLUB
2/ THE BLUETONES
5/ SPECTOR
7/ NICK HELM
9/ GLASS CAVES
11/ MARIANAS TRENCH
12/ BLOXX
14/ MAVERICK SABRE
14/ BOSTON MANOR
15/ CLEAR VINYL & FRIENDS
16, 17, 18/ BILLY BRAGG
18/ IDLEWILD
19/ PROFESSOR GREEN
20/ YONAKA
22/ LARKINS
23/ FONTAINES D.C
24/ DALISO CHAPONDA
25/ IMPERIAL WAX
27/ SCREENING OF GREASE
28/ BAND OF SKULLS
29/ SPINN
30/ THE DUALERS

DECEMBER

1/ BIG FISH LITTLE FISH
6/ THE WEDDING PRESENT
7/ MIDLAND
8/ KYLE FALCONER
11/ SKINNY LISTER
12/ CARL HUTCHINSON
13/ MARK LANEGAN



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29 Aug • Funk Fest Fringe

Some special sours from Abbeydale brewery on tap to start off their funky beer festival the following weekend.

27 Sep • Ain't No Collaback Girl

Tap takeover involving breweries who have collaborated to make a beer.

5 Oct • Steel City Brewing 10th Birthday

A birthday party for Steel City Brewing and a chance to meet the brewer.

A NEW PUB FROM THE PEOPLE BEHIND
THE RUTLAND ARMS

The Crow Inn, 33 Scotland Street, S3 7BS.
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'Kyoto' (2019)
Oil on wood, 40x40cm

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